

"MODERN ART" IN THIS NUMBER OF
**THE AMERICAN
ART STUDENT**

TITLE REG. U. S. PAT. OFFICE & N. Y. STATE

THE NATIONAL ART MAGAZINE

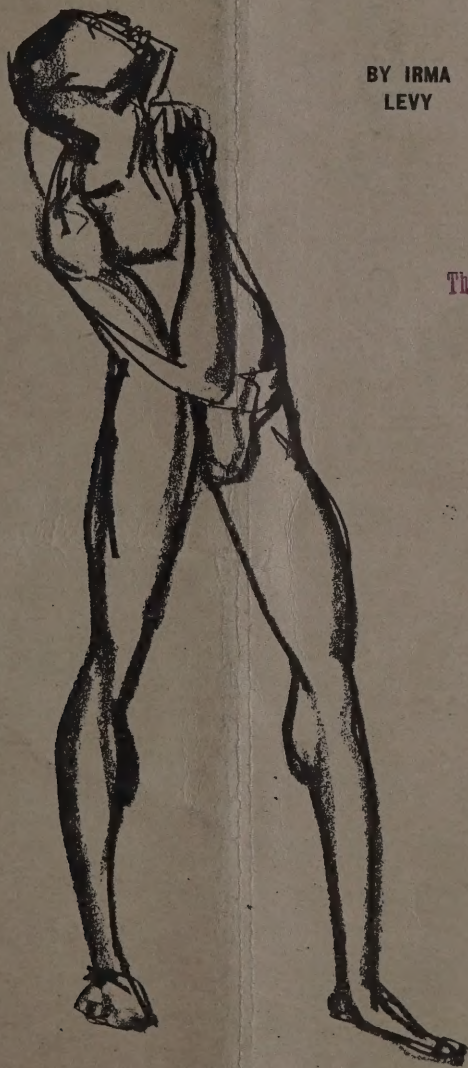
VOL. VI, NO. 2

OCTOBER 31st, 1922

25 CENTS

CRAYON
DRAWING

BY IRMA
LEVY



The Metropolitan Museum of Art

NOV 11 1922

LIBRARY

PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK

Monthly by The Association of American Art Students. "Entered as second-class matter May 21, 1921, at the Post Office at New York, N. Y.; under the Act of March 3, 1879." \$2.50 Yearly. Foreign \$3.00

Bissell's

OPAQUE DULL FINISH

SHOW CARD COLORS

IF YOU ARE A STUDENT IN
AN APPLIED ART SCHOOL
YOU WILL FIND IT ECO-
NOMICAL TO USE THESE
COLORS BECAUSE THEY
HAVE UNUSUAL TINTING,
STRENGTH AND CLEAR-
NESS OF TONE

SOLE DISTRIBUTORS

Favor, Ruhl & Co.

NEW YORK

BOSTON

CHICAGO



Colours That Do Not Crack or Fade

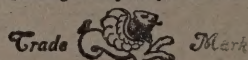
FOR nearly 100 years, a transparency painted on a church window in London has been exposed to rain, fog, smoke and dirt—it still retains the colours and most of its brilliancy, although the artist who painted it and the man who mixed the colours have long since passed away—yet generations now living say this painting was made with

WINSOR & NEWTON'S OIL COLOURS

Any artist of note or laymen, who has used these colours, will attest to their supremacy over all others. Ask your dealer for them or write us.

Oils, Varnishes, Brushes, Canvas, Drawing and Illustration Boards; Water Colours; Air-brush Colours; Pen Painting Outfits; Easels; Sketch Boxes; Etching Tools and Outfits, Drawing Instruments, Artists' Smocks; Mandarin Waterproof Inks (Black and 20 Colours).

Catalog on request for N A-10



ARS PROBAT ARTIFICEM

WINSOR & NEWTON

INCORPORATED
Everything for the Artist
31 EAST 17th ST. NEW YORK



STUDIO DAYS

The return to your studio will be brighter and happier if you are fully equipped with WEBER Quality Artist Materials.

There is a WEBER product for your every use. The WEBER line includes

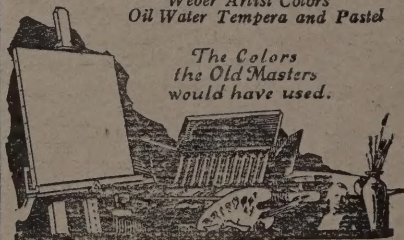
Prepared Canvases Oils and Vehicles

Rembrandt Studio Easels

Palettes Brushes, and, of course

Weber Artist Colors

Oil Water Tempera and Pastel



*The Colors
the Old Masters
would have used.*

F. WEBER CO.

ARTISTS' MATERIAL
PHILADELPHIA
ST. LOUIS MO. - BALTIMORE MD.

OLEO TEMPERA COLORS

AN AMERICAN PRODUCT SCIENTIFICALLY PREPARED FOR WATER COLOR
POSTER · TEMPERA AND REPRESENTATIVE OIL PAINTING.

MADE ONLY BY **A. SARTORIUS & CO.** NEW YORK

CADMIUM YELLOW PALE  40-80-160	AUREOLIN  40-80-160	CADMIUM YELLOW ORANGE  40-80-160	CANARY YELLOW  15-30-60	CHROME YELLOW ORANGE  15-30-60	CHROME YELLOW  15-30-60	LEMON YELLOW PALE  20-40-80	INDIAN YELLOW  20-40-80	NAPLES YELLOW  15-30-60	GAMBOGE  15-30-60	RAW SIENNA  15-30-60
YELLOW OCHRE  15-30-60	ALUMINUM  25-50-100	GOLD BRONZE BRIGHT  30-60-120	GOLD BRONZE DULL  30-60-120	CHROME GREEN MEDIUM  15-30-60	CHROME GREEN LIGHT  15-30-60	CHROME GREEN DARK  15-30-60	EMERALD GREEN  20-40-80	EMERAUDE  30-60-120	HOOKE'S GREEN 1  15-30-60	HOOKE'S GREEN 2  15-30-60
OLIVE GREEN  20-40-80	SAP GREEN  15-30-60	TERRE VERTE  15-30-60	ZINNOBER GREEN PALE  15-30-60	VERDIGRIS  20-40-80	GERANIUM LAKE  25-50-100	CARMINE  40-80-160	CRIMSON LAKE  20-40-80	ROSE CARTHAME  25-50-100	LIGHT RED  15-30-60	INDIAN RED  15-30-60
ROSE MADDER  40-80-160	SCARLET LAKE  20-40-80	SCARLET VERMILION  20-40-80	BROWN MADDER  25-50-100	FRENCH VERMILION  30-60-120	RUBENS MADDER  25-50-100	MAROON  35-70-140	MAUVE  25-50-100	BROWN PINK  15-30-60	ANTWERP BLUE  15-30-60	NEW BLUE  20-40-80
COBALT BLUE  40-80-160	DELFT BLUE  25-50-100	CERULEAN BLUE  30-60-120	FRENCH ULTRAMARINE BLUE  20-40-80	PRUSSIAN BLUE  15-30-60	BURNT UMBER  15-30-60	BURNT SIENNA  15-30-60	RAW UMBER  15-30-60	SEPIA  20-40-80	WARM SEPIA  20-40-80	VANDYKE BROWN  15-30-60
INDIGO  15-30-60	PAYNE'S GREY  15-30-60	NEUTRAL TINT  15-30-60	SPECIAL WHITE  20-40	FLAKE WHITE  15-30-60	ZINC WHITE  15-30-60	CHINESE WHITE  15-30-60	CREMNIITZ WHITE  15-30-60	IVORY BLACK  15-30-60	LAMP BLACK  15-30-60	BLUE BLACK  15-30-60

TUBES—PRICES ABOVE—SIZE NO. 1—1/2 X 3 INCHES; NO. 2—3/4 X 4 INCHES; NO. 3—1 X 5 1/2 INCHES.
JARS—MULTIPLY PRICE OF NO. 2 TUBE BY 1 FOR 1/6 PINT, BY 2 FOR 1/8 PINT,
BY 3 FOR 1/4 PINT, BY 5 FOR 1/2 PINT, BY 8 FOR PINT, BY 15 FOR QUART PRICES.

OLEO TEMPERA MEDIUM · OLEO MEGILP · OLEO WASH MEDIUM
OLEO SODA SOLUTION · OLEO ALCOHOL VARNISH
OLEO TURPENTINE VARNISH · OLEO FIXATIF · OLEO MAT VARNISH

Color Chart on Request

FREE COPY OF THE SARTORIUS QUARTERLY MAGAZINE
FOR ARTISTS, DECORATORS, CRAFTSMEN, ETC.

CONTAINS INFORMATION ON THE VARIOUS STYLES OF PAINTING INCLUDING CERAMIC DECORATION
32 UNION SQUARE, NEW YORK CITY



WATER COLOR STUDY OF THE DRAPED FIGURE

Courtesy Eagle Printing Ink Co., N. Y. C. See pages 14 and 15.

THE AMERICAN ART STUDENT

PUBLISHED EVERY MONTH BY THE ASSOCIATION OF AMERICAN ART STUDENTS
AT TWENTY-ONE PARK ROW, NEW YORK, N. Y.

WALTER W. HUBBARD, *President and Editor*
FREEMAN H. HUBBARD, *Penna. Representative*
ALMA R. ROBERTS, *Book and Schools Dept.*

EDWARD C. BRIDGMAN, *Associate Editor*
CAROLYN J. TOWNSEND, *Art Editor*
MARY A. ROBERTS, *Secretary*

VOL. VI

OCTOBER 31, 1922

No. 2

Materials the Artist Uses

BY HERBERT F. MARTINI

The pigments available to the artist in Cennini's time have now been completely described. In retrospect I wish to call to your attention the fact that analytical chemistry was not known; the quality of permanence was determined by actual experience. It was this knowledge passed on from master to student which formed tradition and was a legacy of great value. The natural sequence of instruction, therefore, is to discuss next the binding mediums or vehicles with which these pigments were combined to give them adhesion to the ground on which they were applied and cohesion between the various color particles.

In the introductory passages dealing with Cennini's *Trattato* the statement was made that his writings were important because of the great epoch of art that they were contemporaneous with. The Romans and Greeks had fallen to practically copying their own masters and investigation was at a standstill. There were no new art movements evolved till the time of Giotto and Cimabue. Leonardo da Vinci in his notebooks says that Giotto was a shepherd. In his spare time he observed his flock, their form, their movement with an artist's eye and delineated these forms with chalky stones on the surrounding rocks. Thus his mind was untrammelled by the forms of art current and he learned to draw and observe better than any of his time. The stiff Byzantine art soon lost its charm and with Giotto a realistic period was born. This was developed in the genius of men like Botticelli, Girihlandajo, Pinturruchio and others, to the sublimity of work such as was produced by Raphael and Michelangelo. It is the great period of the fresco and egg tempera techniques.

In fresco we distinguish two distinct

processes. The fresco buono or true fresco is that in which the work is done on the fresh lime plaster surface prepared for the day's work, while fresco secco is the method of working in various temperas on the dry plaster surface. As the former binds its colors as an integral part of itself during the setting process of the lime it is the more permanent one. The latter using egg or glue as the vehicle meets the danger of rotting if the wall surface is in any subject to dampness. It was the practice, because of the difficulty of the fresco buono technique to use the dry method in changing certain details which did not dry outright in tonal value but even this use of the secco method was deprecated by Cennini because of the aforementioned danger as also because of the unworkmanlike manner.

Fresco was described in my article of August, 1921, but the following is by no means a repetition, for, now I am giving you the hints and suggestions of Cennini's *Trattato* and explanatory remarks about these. And, even were it a repetition many may not have read it and value this new description, while on the other hand, by giving the matter in different words or in greater detail some of you may be aroused to try it out. Let us then briefly outline the chemical side of this artistic medium, so that the detailed explanation taken from Cennini may be better understood. When lime is burnt it loses its water content. This burnt lime soaked in water and mixed with sand is what you see used daily in the building and plastering of houses. It is the mortar into which bricks are set to hold them in their place in the wall or applied to the lath for inside finish. Aside from the evaporation of some of the water the hardening process is mainly a chemical one.



EVENING GLOW, BY GARDNER SYMONS

Courtesy of Macbeth Galleries, N. Y. C.

The calcium hydroxide absorbs carbon dioxide from the air and forms an insoluble calcium carbonate. In the fresco technique the colors are mixed with lime water which is the surplus water collected from the lime tub and is just the same as the lime water you purchase from the drug store for medicinal use.

If you are interested you can try this simple experiment. Purchase some lime water in a drug store and put part of it in a small bottle. Next take a glass tube and blow air through it, keeping the free end of the tube well under the surface of the liquid so that the bubbles rise up through it. The lime water will turn milky and no boiling nor dilution with water will clear it. A water insoluble precipitate has been formed. Carbon dioxide is a product of the combustion of body tissue and oxygen and this is expelled with every exhalation from the lungs. The carbon dioxide has combined with the calcium hydroxide to form the white, insoluble precipitate of calcium carbonate.

Now to the actual making of the fresco. I will quote about the materials and their preparation from the Trattato.

"When you are going to paint on walls, which is the most delightful and charming kind of work that there can be, procure, in the first place, lime and sand, both of them well sifted. If the lime is very rich and fresh, it will require two parts of sand, the

third of lime. Grind them well together with water, and grind enough to last you fifteen or twenty days. Let it rest for some days till it be quite slaked; for if any heat remains in it, it cracks. When you are going to plaster, first sweep the wall, and wet it well—you cannot wet it too much; and take the well-stirred lime, a trowelful at a time, and spread it over once or twice, till the intonaco becomes quite even on the wall. Afterwards, when you are going to work, remember to make the surface of the mortar quite rough."

The intonaco was a base similar to the gray mortar which you see applied over the lath when walls of a new house are plastered. This is applied rough to present a good tooth for the final coat to adhere to. When this intonaco was dry a rough layout was made of the composition for that particular wall space. Over this rough coat there is then applied a finer coat of plaster using marble dust instead of sand because it is whiter and finer. This second coating was also called the intonaco.

"Take some of the lime; stir it well with a trowel till it is like the consistence of ointment. Then consider how much you can paint in a day; for whatever you cover with the plaster you must finish the same day. Sometimes in winter, in damp weather, working on a stone wall, the plaster remains fresh till the next day; but if you can help it do not delay, because when painting in



THE SPRINGTIME, BY H. C. DAVIS

Courtesy, Macbeth Galleries, New York City

fresco, that which is finished in one day is the firmest and best, and is the most beautiful work. Then spread over a coat of thin intonaco, and not too much, first wetting the old intonaco. Next take your large hog's-hair brush in your hand, steep it in clean water, beat it and wet your plaster with it, and then with a slip of wood as wide as the palm of your hand, rub round and round over the wetted intonaco so as to remove the lime where you have put too much, and put more where there is not enough, and thus make your plaster quite smooth. Then wet the plaster with the same brush if necessary, and with the point of the trowel, which must be very clean and smooth, rub all over the intonaco. Let us suppose that you can paint in one day the head only of a young male or female saint, such as that of our most holy Lady. Having thus smoothed the lime of your intonaco, procure a glazed vessel; the vessels should be all glazed and shaped like drinking or beer glasses, with a good heavy bottom that they may stand firmly, and not spill the colors. Take as much as a bean of dark ochre (for there are two kinds of ochre, light and dark); and if you have no dark ochre, take light ochre ground very fine; put it into your vase, and take a little black the size of a lentil, mix it with the ochre; take a little bianco sangiovanni (lime-white) as much as the third of a bean, and as much light cinabrese as will lie on the point of a

pen-knife; mix all these colors thoroughly together, and make them flowing and liquid with water, without tempera. Make a sharp brush of fine soft bristles, which may be introduced into the quill of a goose, and with this brush indicate with proper expression the face you are going to paint, and with your brush nearly dry, put on this color, little by little, which is called in Florence, verdaccio, and in Siena Bazzeo. When you have sketched out the form of the face, if the proportions or any other thing should displease you, with a large brush steeped in water, by rubbing over the intonaco, you can efface and repair what you have done. Then take a little verdeterra, very liquid, in another vase, and with a hog's-bristle brush, without a point, squeezed with the fingers and thumb of the left hand, begin to shade under the chin, and all those parts of the face which should be darkest—under the lips, the corners of the mouth, under the nose, and under the eyebrows, making the shade darker near the nose, a little on the edge of the eye towards the ear; and in the same manner making out with judgment the whole face and hands, which are hereafter to be colored with flesh-color. Next take a pointed minever brush, and strengthen all the outlines of the nose, eyes, lips and ears, with the verdaccio. There are some masters who now, when the face is advanced thus far, take a little

(Continued on page Ten)



DRAWING BY IRAW LEVY,
of New York City

MODERN ART

By IRMA LEVY

There is just as much good and important work being produced today by modern artists as ever before. Its new forms of expression are not yet fully understood by the general public, therefore their dazed and sceptical acceptance of them. When, however, they can be viewed more calmly and tolerantly, they will receive a greater share of appreciation. To enjoy modern art one must relax and judge it from the enjoyment derived, and less from the character of the subject and its literary import.

Modern artists do not fear to explore new territories—to do things that have not been done before. This is pioneering; and interesting it is, because there is less “schoolism”

and more expressionism, and less of art by recipe.

Some people seem to enjoy thinking that anything modern has little value because they fear to create an independent judgment. They rely completely on the accepted works of art as an anchor. As it is the function of this magazine to be broad, we present this as an argument for modern art.

Some modern art is just as important as the works of the old masters. Because it is not exactly like that which has been done before, doesn't make it less beautiful and less significant. One thing can be different from another and yet equally as beautiful,—even concerning the same subject.

Newness and oldness ought not be criterions of the value of art. Some people can look at a composition and can study it in a broad way, unbiased. They admire it not because it arouses their æsthetic sense but because they have seen similar things done in the same way. Therefore, it must be good. When they look at a modern piece of art they disparage it if it doesn't conform with their preconceived ideas of art. However, art can be strikingly new and yet very insignificant.

The elemental factors,—composition, rhythm, form, proportion, unity, etc., that make a work of art important can be found in the new as well as the old. Values should be judged regardless of age or history.

Let us then open our minds and hearts and be pleased to greet and understand new expressions, and not to avert our countenances. By facing them one may encounter works which may afford limitless enjoyment and thereby enrich our lives.

The work reproduced herein is a typical example of a trend of thought, “new thought” some call it, yet it is as old as art itself. Almost since the beginning of things there have been radicals and ultraconservatives, who by their pulling farther apart, saw to it that conservatism was born.

The writer has had the honor of having her pencil and crayon sketches hung at the Independent Artists' exhibitions, in the John Wanamaker galleries, and other places. Two examples of life studies are here reproduced, together with a crayon drawing on the cover of this issue.

I have also had the opportunity to study

abroad, sculpture and drawing, as well as under Boardman Robinson and others at a New York art school. Mr. Robinson has travelled half-way around the world in his study and research work. His most notable crayon work for publications was used by the *N.Y. World* and the *Metropolitan* magazine. I have tried to draw human beings as I see them;—without any preconceived ideas about idealizing or making “pretty” anything I saw,—and from sheer love of art.

After all is said, the material elements are not so important as the spiritual. Michael Angelo was the same grand creative spirit when carving his statues, painting his frescoes, writing his poems or erecting his cathedral domes and Florentine fortifications. From a man born out of lawful wedlock, and harassed by religious and political conditions,—criticized on every side,—he rose to the highest qualities as an all-around artist solely because he investigated, studied, and worked problems out for himself.

As William Hamilton Gibson says, “Yes, Heavens! every American is entitled to a vital poetry and a vital art essentially one’s own, for I’d rather be a simple dicky-bird and to sing my own song than to be the most accomplished mocking-bird in the coop.”

MODERNISTS AND CLASSICISTS COMBINE IN NEW SALON

A new movement in the arts was launched by the incorporation of the Salons of America, Inc., which announced today, through its president, that it will hold two exhibitions yearly, in which leading artists will participate, the first to be held in the Autumn at the Anderson Galleries.

The membership for the first year is limited to 250 artists admitted in the order of their application, all art movements being represented in the Salons. The avowed purpose of the Salons of America is that it



will be open to all and give an equal opportunity to every member. Each member is to pay a fee which will entitle him to show one picture at each exhibition. There will be no jury and no prizes. The public who visits the exhibition is entitled to purchase and is therefore the only jury of decision.

The officers of the Salons are: Wood Gaylor, President; C. Bertram Hartman, Treasurer; Robert Laurent, Corresponding Secretary; John Alger, Recording Secretary.

The movements represented in this group are Impressionism, Expressionism, Academy, Postimpressionism, Primitivism, Futurism, Dadaism, Cubism, Pointilism, Painters, Sculptors, Etchers, Water Colors, Wood Carvers, Stone Carvers.

This movement is founded on the belief that artificial subsidization of artists has always been a failure—that very few winners of scholarships have made good. The artists, it is declared by the Salons of America, do not want endowments. They desire a discriminating public who will purchase good pictures directly from artists.



STAINED GLASS WINDOW,
BY ADA ROSARIO *First Medal*

BEAUX-ARTS INSTITUTE OF DESIGN NOTES

Circulars and programs for the exercises in any of the following departments will be mailed on request by writing to 126 East 75th Street, New York.

Department of Sculpture—Awards made at the recent judgment.

Jurors—Lloyd Warren, H. W. Corbett, Leo Lentelli, Chester Beach, John Flanagan, Edward McCartan, Gleb Derujinsky, Edmond T. Quinn, Charles G. Peters, F. Lynn Jenkins.

Exercise in Composition; Subject—"A Book-End". Twenty-five models submitted. First medal: F. A. Williams; Second medal: L. Worswick, H. Zitter; First mention: F. B. Clarke, L. Worswick, R. C. Wakeman; Second mention: L. Worswick, R. C. Wakeman.

Life Modeling Classes, Edward McCar-

tan's Class—Second medal: C. Cowan; First mention: H. Rubin; Second mention: E. A. Sargent, A. Block; Mr. Edmond T. Quinn's Class; First medal: H. Rubin; Second medal: C. Cowan; First mention: A. Block; Mr. S. Bilotti's Class; Second medal: H. Filtzer; First mention: A. H. Borgmann; Second mention: P. Herzel.

Nature Study—Maitland Belknap's Class; Second mention: L. Colvin, (2) P. Bowers, (2) A. Frati, S. Ferruggia, R. Polippenno.

Charles G. Peter's Class in Ornament: (Louis XVI) Second medal: I. Crisafulli, R. C. Wakeman, H. Perron; First mention: M. Malanotte, C. M. Chambellan; Second mention: S. D'Angelo.

Department of Mural Painting: Awards made at the Summer judgment.

Jurors—Lloyd Warren, H. W. Corbett, Taber Sears, Duncan Smith, Jay Van Everen, James Daugherty.

Monthly Exercise; Subject: "A Stained Glass Window". Six Sketches submitted.

First medal—Ada Rasario, N. Y. City; Josephine Glaser, Cooper Union; Second medal: A. Floegel, B. A. I. D. Maxwell B. Starr, B. A. I. D. First mention: O. Guglielmi, B. A. I. D.

Department of Interior Decoration—Awards made at a recent judgment.

Jurors—H. W. Corbett, J. Daugherty, J. Van Everen, T. Sears, D. Smith and Lloyd Warren.

Problem in Projet-VI. Subject: "A Cabaret Dansant." First medal: L. Colvin, B. A. I. D. Atelier, N. Y. C. Second mention: Lillian J. Kennedy, 16 Fairview Road, Atlanta, Ga.

Problem in Elements-VI. Subject: "The Style of Louis XV." Three designs submitted.

First mention: L. Colvin, B. A. I. D. Atelier, N. Y. C. Second mention: E. H. Sammons, University of Texas, Austin.

MATERIALS THE ARTIST USES

(Continued from page Seven)

bianco sangioanni tempered with water, and seek out the high lights and reliefs in proper order; then wash over the whole with the flesh-colors very liquid with water, and the coloring is done. It is a good plan to retouch afterwards the high lights with a little white. Some wash over the whole

face with the flesh-color first; they go picking out with a little verdaccio and flesh-color, retouching with a little flesh-color, and the work is finished. This plan is adopted by those only who know but little of the art; but do you follow the method of coloring which I shall point out to you, because Giotto the great master followed it. He had Taddeo Gaddi the Florentine for his disciple for four-and-twenty years, who was his godson. Taddeo had Agnolo his son; Agnolo had me for twelve years, whereby I gained this manner of coloring; which Agnolo colored with more charm and freshness than Taddeo his father.

“First take a small vase; put into it a little bianco sangiovanni, and a little light cinabrese, about as much of one as of the other. Temper them very liquid with clean water; then with a soft bristle-brush, squeezed between the finger and thumb as before, go over the face when you have finished putting it in with verde-terra; and with this red color (rosetta) touch in the lips and the roses of the cheeks. My master was accustomed to put the color in the cheeks nearer the ear than the nose, because it assisted in giving relief to the face, and then he softened the rosiness well into the surrounding colors. Then have three small vases, and make three shades of flesh-color, so that the darkest may be darker by one-half than the rosetta, and the other two each lighter than the other, in regular gradations. Now take the little vase containing the lightest tint, and with a very soft bristle-brush without a point take some of this flesh-color, squeezing the brush with the fingers, and pick out the reliefs of the face; then take the vase containing the middle tint of the flesh-color, and paint the middle tint of the face, hands and body, when you paint a naked figure. Afterwards take the third vase of flesh-color, and go to the edges of the shadows, but always taking care at the contours that the verde-terra should not lose its value, and in this manner keep on softening one flesh-tint into another, until it is all covered as well as the nature of the work will permit. But mind that if you would have your work appear very brilliant, be careful to keep each tint of color in its place, except that with skill you soften one delicately into the other. But seeing others work and practising with your hand, will make you perceive better than



STAINED GLASS WINDOW,
BY JOSEPHINE GLASER of Cooper Union

seeing it merely written. When you have painted in these carnations, make from them a tint much light—indeed almost white, and use this above the eyebrows, on the relief of the nose, the tip of the chin, and the upper eyelids; then take a sharp-pointed pencil of minever, and with pure white put in the whites of the eyes, and above the tip of the nose and a little on the fulness of the mouth (della proda della bocca), and so touch tenderly such lights. Then put a little black into another vase, and with a brush mark out the outlines of the eyes above the lights of the eyes, and make the nostrils of the nose, and the holes within the ear. Then put some dark sinopia into another vase, paint the under outline of the eyes, the contour of the nose, the brows and the mouth, and shade a little darker than the under. Before you finish these outlines thus, take the said brush and with verdaccio retouch the hair; then with the said brush,



A BOOK END

BY F. A. WILLIAMS

First Medal

put on the lights of the hair with white, and with a watery wash of light ochre, and a soft bristle-brush, cover over the hair as you did the carnations. Mark out the extremities of the shadows with dark ochre, then with a small and very pointed pencil of minever put on the lights of the hair with bianco sangiovanni and light ochre. Retouch the outlines and extremities of the hair with sinopia as you did on the face, all over. And this is sufficient for you for a youthful face."

Although this description was rather more a lesson in painting I decided to give it in full because it gives such a wonderful idea of how men of Cennini's time went about their work. Preserve this article carefully as you will need it at hand when next month each part of the process will be taken up and discussed in view of modern theories on this process.

ARTISTS FIGHT HIGH TARIFF

The League of American Artists, No. 119 East Nineteenth street, has protested to President Harding against the proposed high tariff on oil, paints and artists' materials in general.

Julian Rowes, managing secretary of the league, wrote the President:

"We wish to respectfully point out that American artists are dependent to an alarming degree upon certain pigments and materials which are only procurable in the European market. Unless these pigments

can be imported at the present duty American artists will suffer.

"The League has reason to believe that American paint manufacturers are not selling the bona fide pigments which are procurable on the European market. In fact the American manufacturers have unduly profited on artists' pigments in addition to supplying an inferior substitute.

"Without permanent and reliable colors and chemicals, American art will be seriously handicapped."

A protest, somewhat similar, was filed by the Association of American Art Students, through its secretary, Miss Mary A. Roberts. It does not cast any reflection, however, on American-made products, as the Association succeeded some time back in having advertisements of questionable art supplies and poor colors barred from the advertising pages of THE AMERICAN ART STUDENT and one other art publication. The Association believes firmly in giving commercial designers and art students opportunity to buy foreign and domestic papers, colors and pencils, at the best prices possible.

A POEM ON SUCCESS

It's doing your job the best you can
And being just to your fellowman;
It's making money, but holding friends,
And staying true to your aims and ends;
It's figuring how and learning why,
And looking forward and thinking high,
And dreaming a little and doing much;
It's keeping always in closest touch
With what is finest in word and deed;
It's being thorough, yet making speed;
It's daring blithely the field of chance
While making labor a brave romance;
It's going onward despite the defeat
And fighting staunchly, but keeping sweet;
It's being clean and it's playing fair;
It's laughing lightly at Dame Despair;
It's looking up at the stars above,
And drinking deeply of life and love;
It's struggling on with the will to win,
But taking loss with a cheerful grin;
It's sharing sorrow, and work, and mirth,
And making better this good old earth;
It's serving, striving through strain and stress;
It's doing your noblest—that's Success.



FIRST TOPPAN PRIZE ELMER G. ANDERSON
of Penna. Academy of Fine Arts

FIGURE DRAWING, IN SCHOOLS AND STUDIOS

By an ART EDITOR

This is the thirteenth of a series, intended just for the student, to supply some of the elementary facts and a bit of inspiration which will help him in his work. Back numbers of the magazine are not available at any price.

The secret of successful figure painting or the making of charcoal studies of the human form is in hard work and sincerity of motive.

The greatest artists of time have worked, slaved, practised, and studied as men and women today do not know how to. They were able to draw straight lines in oils with their brushes held at arm's length, sweeping down the canvas. They stuck by what they believed was right but never lost track of the best works turned out by "the other fellow".

The painting by Mr. Anderson, on this page, which won the first Toppan prize in

Philadelphia this year, is an example of the accurate and painstaking efforts required of and put forth by the students of a well-known Philadelphia art school, one of the oldest in the nation. While it is a bit wooden, the coloring of the original adds life which a small halftone reproduction cannot begin to give. We miss the ease and grace which should characterize it but in missing that perfection we are demanding the treatment which could be given only by the hands of a master.

Figure drawing should be first of all a thorough representation of action, or might I say it, "anti-action."

There is no room for the drawing which does either of these things half way. For example, is there any doubt about the "restfulness", the "limpness", in the sketch by Miss Langly, on page fifteen? Without a line of the woman's back being shown the student can see the back is bent slightly like a bow in order to supply the complete element of relaxation. The student could "feel" that sense of quiet,—that "dead to the world" sense, and has successfully expressed it with a few charcoal lines.

Charcoal and plain white paper is an excellent "outfit" with which to commence one's studies. A few good books by well-known authorities such as Bement, Vanderpoel, Bridgman and others; a chamois rag, some stumps and a dozen thumb tacks for your easel should complete the cycle of your requirements. Never, under any circumstances, use a pantagraph or make a tracing. (I make exception in the case of a commercial artist who, because of an exacting customer or a fussy advertising agency, has to hurry his work to an almost break-neck speed.)

Keep as far away from your easel as your wrist is from your shoulder if the arm be held rigid and pointing toward the charcoal paper. Try to sense, above all, the motion,—the action, the movement of the figure. Is it in a springing attitude? Is it resting on the floor,—lying or sitting,—and if so, try to sense just where the greatest weight of the figure upon the floor or platform, is. Don't let a false, awkward or unbalanced pose throw your whole drawing "out of whack",—correct the attitude of the model before proceeding if necessary.

As Vanderpoel says in his excellent publication, "In the beginning of a drawing of

the entire figure, it is interesting to note how secondary the component parts become in their relation to the whole. Not that their value, beauty, delicacy or strength have diminished, but relatively they now assume a less imposing aspect; they now truly take their place as subordinate to that vital quality which holds our first attention when we behold a beautiful figure in action. In the infinite variety of action, of which the human figure is capable, the minor parts fuse into the greater in the most subtle manner, leaving us in doubt as to the moment of separation or as to which is the more important for pictorial use."

Put happiness into your work, especially if the action of your model, male or female, is in the least bit joyous, or mirthful. Happiness never did a bit of harm to art anyhow, though the lack of it has wrecked more than one studio or school. "Happiness," says M. G. Woodhull, "is a wayside flower, free to all who pluck it, not a rare orchid only to be purchased by the rich. There is a bit of joy in every floating, fleecy cloud, every golden sunset tint in each day's evening sky. There is music in the free winds of Heaven if hearts are tuned to catch the harmony."

Prof. Bement, of Columbia University, stretches the point of "action", in his recent book, above everything else. An old German art instructor who used to criticise my work never ceased repeating, "action,—direction of the lines and the right proportion of those lines,—and you have good drawing." We can say no less to the art student, be he working at home, in a downtown studio, or in an art class. I might add, with the permission of the editors, that *THE AMERICAN ART STUDENT* will be glad to receive letters or articles from instructors and pupils as to how they are working out their own problems in



DRAWING (CHARCOAL)

SARAH LANGLY

of the Penna. Academy of Fine Arts

teaching or in studying figure drawing. Names will be held confidential only if desired.

A New Book

MacMillan, of Fifth Avenue, New York City, has issued an interesting little book, "Memoirs of a London Doll, Written by Herself." Once again a young woman has come to the fore as a successful illustrator of books of this character, in the person of Emma L. Brock, whose "cute" pen and ink as well as color sketches adorn many pages. It is edited by Mrs. Fairstar, with an introduction by Clara Whitehill Hunt.

F. P. A. of the *N. Y. World* suggests that if the artists ever establish an exclusive colony a few of the apposite names might be Dry Point, Etchmere or Canvas City.

ARTISTS TO PROSECUTE DISHONEST DEALERS

George Bellows Painting Leads to Drastic Action

The League of American Artists, Inc., 119 East Nineteenth Street, New York, announced that it will take immediate steps against art dealers throughout the country who are selling copies of the paintings of dead and living masters as originals by forging the signature of the artist. This was precipitated by the recent exposure in Paris of the forged paintings of the late Eugene Carriere and a number of the masters of antiquity, which persuaded the league to make public its investigations along the same lines here.

According to Julian Bowes, secretary of the league, the dealers of America have gone those of Europe one better in that they are not satisfied with forging the names of the masters long since dead, but employ artists to make copies of the paintings of the more famous living artists of today. Among the prominent living artists whose signatures have been forged frequently are Emil Carlsen and George Bellows, who have recently been brought face to face with some of these bogus paintings bearing their copied signatures.

The league is a business organization formed to help the artist in a business way. A legal department has been formed, and it has enough evidence to begin prosecutions. The league also intends to have a bureau in the organization where prospective purchasers of pictures may come and find out their authenticity.

The league is national in its scope and has more than 1,000 members, among whom are John Sloan, president of the Independent Society; Charles Dana Gibson, president of the Illustrators; Harry Watrous, vice-president of the National Academy of Design; Robert Aitken, president of the National Sculpture Society, and Emily Nichols Hatch, president of the Women Painters and Sculptors.

Due to an early closing of our forms an excellent article by Herbert E. Martini was missed from the September issue. Mr. Martini's article will appear in this number.

Page Sixteen

SALESMANSHIP

By WILLIAM A. FEATHER

Many and varied are the kinds of salesmanship. They affect the art student and illustrator as well as those in other branches of civil life.

About twenty years ago, shortly after Governor Cox of Ohio had acquired the ownership of the *Dayton News*, he wanted to induce the larger merchants to advertise in a big way. He tried the usual selling methods and failed.

What he regards as the turning point came when he went to the largest merchant and told him he was going to donate a half page of space each day for a period of three months. The only stipulation he made was that the merchant assign one man to the job of preparing copy, and that this man do nothing else.

The offer was accepted, and the results were so convincing that it was an easy matter to obtain the signature on a regular contract at the end of three months. The leader having shown the way, other merchants quickly followed the line.

In this enterprise, Mr. Cox simply did what thousands of other business men have done—he gave his prospect a sample of his goods.

Great salesmanship is exercised, in many cases, in the securing of students to both resident and correspondence art schools. Principally, it seems to the writer, the school should have a neat, "dressy" catalog in which prices are quoted and only the best examples of students' work reproduced. Many schools use some poorer matter which makes the reader wonder whether the art school "has the goods".

Another instance of salesmanship. A firm of Cleveland architects who struggled for years with a committee that had the power to approve or reject the plans for a monumental public building.

Plans, wash drawings, pen and ink sketches, and all the usual methods of visualizing the structure had been used, but no action had been obtained.

Almost in desperation, the architects decided to make, at their own expense, a miniature model of the proposed building.

On an appointed day, a full attendance of the committee having been assured, the model was unveiled with suitable dramatic

ceremony. It was a handsome building, in pure white, and against the background of a dark velvet curtain it stood out like a full moon on a summer's night.

The committee, which had been unable to enthuse over the floor plans and detail drawings because it didn't understand them, now burst into applause.

That very day the architects were ordered to go ahead.

CARTOONS AND ELECTIONS

Political cartooning, in both magazines and newspapers as well as mailing matter, is again in full swing. Hundreds of Congressmen and Senators who cheered nearly five million young men into a bloody war are now asking those young men, all voters, for support. It will be a good thing if publishers and newspaper illustrators will scan the records of some of these so-called patriots. The soldiers' and sailors' compensation hasn't been paid and the pendulum is swinging toward the fighting men of the country. Cartoonists and congressmen can get on the band wagon before it is too late. "Give until it hurts" was the motto for a carnage, and bloodshed; we can do no less when the money will be spent here in America and will actually create business activities.

CORRECTING A WRONG IMPRESSION

Certain readers have had the idea that this magazine was guaranteeing the payment, for black and white cover designs, of from \$10 to \$25 and have been sending in bills for the same. Our policy, as always announced, has been to give the designer a life subscription to the magazine which is valued at \$25 and it will never be otherwise.

Let us also call the attention of advertisers and agencies to the fact that 20 per cent. discount on advertising bills is not allowable except in cases where space (anything from one inch up, at the option of the advertiser from month to month) is used in twelve consecutive numbers. Then we will be glad to allow them the one-fifth off. We stand ready to help both student and advertiser in every reasonable, legitimate way possible, at all times.

NATIVE IDEAS INFLUENCE SCULPTURE IN MIDDLE WEST

L. M. McC. in the *Christian Science Monitor*

While the Benjamin Ferguson \$1,000,000 fund for sculpture gave an impetus to monumental decoration for Chicago, there is an enterprising originality abroad among sculptors whose works are the pride of smaller cities and better understood because they are linked to the local history and seem to belong to the soil. It is true that Lorado Taft's bronze "Fountain of the Great Lakes," south of the Art Institute, was inspired by the majesty of the vast inland seas, with Lake Michigan itself spreading its blue waters close at hand. And shortly Hermon A. MacNeil's "Pere Marquette" will picturesquely grace a site near the Chicago River on which Marquette sailed centuries ago.

In the parks, the Indian sculptures, "The Alarm," and "The Fort Dearborn Massacre," and "Chevalier de La Salle," together with the celebrated "Abraham Lincoln" by Augustus Saint-Gaudens are all related to Illinois history. The sculptors' styles indicate a divergence from the conventional—a point which, critics are agreed, means the revelation of a native art in a new language. While the schools gave classical training, the sculptors adapted their facility to conceptions truly of the prairie regions of the Mississippi Valley and its legendary lore.

A sculpture renaissance is not possible without popular appreciation. An interesting evidence of this is that whole communities rather than single patrons agree to raise funds for monumental decorations of which they have dreamed. A unique condition is that of the little city of Benton Harbor, Mich., whose Federated Women's Clubs announce an art festival in the spring of 1923, at which time there will be unveiled a colossal bronze of Theodore Roosevelt, by Sidney Bedore. The finished work was on view in the Midway Studios lately.

Another instance is the erection of a larger than life bronze figure of Volney Rogers, Frederick Hibbard, sculptor, in the public parks which Mr. Rogers gave to Youngstown, O., within the year. Mr. Rogers was known to the school children of Youngstown, as umbrella in hand, he walked among the trees. It would be difficult to

imagine anything but the classic inheritance in Lorado Taft's "Alma Mater—Learning and Labor" as it stands on the campus of the University of Illinois.

When Nellie V. Walker accepted a commission to model an ideal "Chief Keokuk" to be the glory and the pride of the city of Keokuk, Ia., she was well aware that the community at large would pass judgment on the figure whose magnetic power must be equal to the commanding situation on which it would stand. Miss Walker, living at Eagle's Nest Camp, summers, under the shadow of Lorado Taft's superb monolith, "Black Hawk," was ever conscious of the sculptured embodiment of an eminent brave, an unconquerable chief, solemnly viewing the lovely Rock River winding among farms and forests of Illinois. As a student of Indian tribes and heroes, she had her idealization of Chief Keokuk on his outlook above the Father of Waters, and has created a picturesque, defiant warrior, whose presence ever asserts itself, and from which Keokuk citizens unfailingly receive a thrill as if something superhuman were brooding over the lost hunting grounds and the days that are no more. "Chief Keokuk" and "Black Hawk" are indigenous to the regions.

Miss Walker's sculpture eludes the strictly classic and goes beyond the conventional. Three memorial groups of figures at Cadillac, Mich., show much imagination. That of a philanthropist memorialized for his "many unremembered acts of kindness" is permeated with an inexplicable feeling which possesses her sculpture of young women and young men. This past summer, Miss Walker's interpretative portrait figure of a pioneer lumberman and public spirited citizen of Marinette, Wis., was dedicated in the public park. Miss Walker tactfully seated the kindly figure under a shallow canopied shelter, that it might be out of doors, and yet not offend the sensibilities of those whose appreciation of her art might have led them to think of their friend exposed to inclemencies of the weather.

Sculpture of the American Indian is popular in the west. Sacajawea, the Indian maiden guide of Lewis and Clark, has been idealized more than once. Leonard Crunelle's bronze, a strong and pleasing com-

position, is honored in a Dakota town. Alice Cooper's conception of the Indian maid was one of the good things at the Portland, Ore., fair. A romantic composition of Shabbona, another historic Indian of Illinois, was modeled by Leonard Crunelle to be placed in one of the Chicago playground parks. The design includes a fountain.

At Bloomington, Ill., in the park near the public library, is a fountain for children, the design using Indian themes with playful grace. It was modeled by Lorado Taft ten years ago. Chief Paducah is yet another brave immortalized by Mr. Taft, whose work is given an important place on a public highway at Paducah, Ky. The good folk south of the Ohio River are proud of their possession of an image of one who vanished with the coming of Daniel Boone. All the above Indian monuments support the argument that American sculptors are exercising a free style, keeping pace with the liberty of their imagination. These works are of another school than such as Mr. Taft's dignified "Loyalty Monument" in a park at Denver, Col. The latter could not escape the conventional order, yet is very impressive in its class. Yet one more witness of a free imagination accomplishing the graceful in design is Edward McCartan's fairy figure for the Eugene Field Memorial in Lincoln Park, Chicago, which will shortly be erected from funds collected by children in the schools.

The Indian theme in sculpture is inexhaustible. As Edward MacDowell and Charles Wakefield Cadman brought the romance of the Indian into their tonal harmonies, so do the sculptors named in this limited review, and likewise Cyrus Dallin in "The Signal of Peace" and other works of his famous series, and Hermon A. MacNeil in "Sun Vow," embrace poetry and rhythmic beauty against the imaginative backgrounds of the past.

This is an end, with the suggestion that the reader in sympathy with small bronzes go in search of the garden pieces by Edith Barretto Parsons, Ruth Sherwood, Brenda Putnam, E. Kathleen Wheeler, Anna Vaughn Hyatt, Malvina Hoffman, and Agnes Fromen, and agree that American women sculptors, in particular, have a pretty way of their own.

CHANGES OF ADDRESS

Every month a certain number of copies come back as unclaimed, and we pay full postage for their return. This is because students neglect to notify either us or the post office when they are moving. In the future the magazine will not be responsible for getting the magazine to readers who neglect to notify us of changes of address promptly. This is done at the request of the post office, already overburdened with caring for the forwarding of mail. This also applies to students ordering books.

Advertisers wishing space in the Pennsylvania number, coming soon, should send in copy at once. Schools wishing news items published, similar to the policy followed in the Illinois number, should send in matter at the earliest possible date.

GREATNESS

"He is great who is what he is from nature and who never reminds us of others." The secret of the highest power is simply the uniting of the outer agencies of Expression with the Power that works from within. Are you a painter? Then in the degree that you open yourself to the power of the forces within, will you become great instead of mediocre. You can never put into permanent form inspirations higher than those that come through your own soul."

—*Ralph Waldo Trine.*

Mme. Jules Frenoy, wife of a French painter living at Marseilles, believes in getting as close to nature as possible. Promenading in the privacy of her gardens with her two infant sons, none of the three attired in any clothing whatsoever, has given them all a physical development which is the envy of the people of southern France.

The sculptured head of the Egyptian king, Amenemmes III, who lived about 3000 B. C., was sold at Sotheby's in London, for not less than 10,000 pounds. The sculptor is unknown but the work is beautiful, a little bust barely more than six inches high, carved out of one of the hardest of stones, obsidian, a masterpiece that has not been surpassed by any sculptor of any country or age, according to experts.

"Any Sketch Looks Better on Whatman"

That's the opinion of every artist we have questioned, whether or not he uses WHATMAN regularly.

It's the *appearance* of your finished work which makes the purchaser willing to pay your price.

Because WHATMAN assures a uniformly smooth, hard surface however many your erasures—colors flow on it more smoothly and evenly—since the finished work looks better on it than on any other paper.

Keep a good stock of WHATMAN on hand.

J WHATMAN

GENUINE HAND MADE
DRAWING PAPERS

Send for handy sample book of sizes, surfaces and weights—free to artists, architects and engineers.

H. REEVE ANGEL & CO.

Incorporated
7-11 Spruce Street New York City

VAN DYKE DRAWING PENCIL

The Lead That Leads

Its leadership is assured by the care with which the graphite and clay is selected, as well as by the thorough inspection and rigid test made before the pencils leave the factory.

Made in 16 degrees.
Ideal for your
Pencil Sketching.

FOR SALE BY YOUR ART
SUPPLY STORE

EBERHARD FABER

"The Oldest Pencil Factory in America"
NEW YORK

PAINTER—ARTIST

What constitutes the painter's worth in art?

How does he to the artist's stature grow?

A painter imitates nature part for part;

An artist sheds o'er all a poetic glow.

A painter copies crockery, flowers and trees;

Portrays the very scene before him spread.

The artist from his soul, in ecstasies,

Presents new scenes, new thoughts to
fancy wed.

More painters live upon this earth so fair

Than artists who create their magic works.

The former please the public with their ware;

The public eye the artist's marvels shirks.

Then woe to artists! They must starve alone,

While painters sumptuous live by Fame's
gold throne!

—*Louis M. Eilshemius, in the N. Y. Evening
Telegram.*

ARTISTS TURNED OUT WHILE YOU WAIT

By MARGARET ROHE

"Oh, I just love art," said the soulful maid,

And she heaved a soulful sigh.

"Art who?" asked the flapper. "I don't
believe

I have ever met the guy."

"Artistic" is lovely woman's favorite
adjective. Paint is her favorite smear.
Since the days of Lilith, Adam's first, she
has been painting herself and anything else
she could get her hands on.

Even the more Puritanical of the sex who
balk at exterior decoration to the extent of
an unpowdered nose, must have an outlet
for their artistic urge. Interior decoration,
then, is what they turn to.

Give them a pot of paint and a good
camel-hair brush and they will paint all the
furniture, right through the house, from the
boudoir to the butler's pantry.

Shrinking maidens of the Victorian era
painted plaques and plush tidies. The
craze for painting china was a smashing
success for a time.

In these enlightened days, however, all
feminine repressed artistic desires seem to

be vented on hand-painted shades for the
family lamps.

Instead of hiding her light under a bushel,
the modern maid now hides it under a hand-
painted parchment shade of her own manu-
facture.

Some people have been known to study
art in Paris. Yet again others seek it in
Greenwich Village. Not so the lamp-shade
painting virtuoso. She acquires her art
where she acquires her hats, frocks, shoes
and family groceries—in her favorite depart-
ment store.

Among countless other things, the mana-
ger of an up-to-date department store knows
women are full of repressed artistic desires
as well as he knows his own name.

That's why he has instituted the depart-
ment for teaching lamp-shade painting
right next to the fancy goods section.
Practically all progressive department stores
now number such an artistic center among
their more utilitarian charms.

All the fair art student has to do is to
purchase all her lamp-shade making and
painting materials at the adjacent art goods
counter and then an instructor of lamp-
shade art takes her in hand. He shows her
how to stencil on the bluebirds or the peacock
and shade the yellow ochre into burnt
umber free of charge.

You'll find a surprising number of yearners
after art taking advantage of this course.
Perfectly oblivious to the stares of the other
shoppers they sit, old and young, lean and
fat—the mother of six with work-roughened
hands, the care-free flapper, the elderly
spinster and the blooming matron.

The instructor passes among them with
encouraging words or strict admonitions,
for all the world like a master among his
students at the Beaux Arts.

It has all the atmosphere of a regular
atelier. Odors of turpentine, varnish and
everything! The innocent bystanders al-
most get painter's colic by merely lamping
them. Shades of Leonardo da Vinci, Velas-
quez and just plain lamp!

When this little band of serious artists
has matriculated from the department store
school it can do anything to a lamp-shade
and it certainly does it.

The result, naturally, is a decided run
on the lamp-shade material counter.

Yes, Ermengarde, the department stores
are artful as well as arty.

MODERN DEGENERACY IN ART

(From the Philadelphia Inquirer.)

Whatever certain academic persons may say, the world for some thousands of years has looked upon art only as an expression of beauty. It may be in form, color, sound, rhythm or purely intellectual appeal; but if there be no beauty there is no art.

We have no patience with the Cubists, the Modernists, the various Anarchists who are too lazy or too incompetent to do something that adds to the beauty of life. It is easy to write rotten prose and call it poetry, to draw impossible pictures and call them paintings, to write cacophony and call it music—but none of these things are true.

We hate cant, hypocrisy and ignorance; laziness, inefficiency and incompetence at all times; but we hate them most when they try to mask under the guise of sincerity.

Just now some experts think that a lot of these so-called art productions are the result of disordered minds. In our view, it is simply incompetence and a belief that there are so many fools born every minute that constant reiteration will create sufficient converts—and patrons.

Away with such fellows! He who in any way brings real beauty to life and civilization is an artist. We recognize no others.

Sole Agents **CAMBRIDGE COLORS,
WEIMAR COLORS**

Artists' Brush and Color Corp.
Baltimore New York Philadelphia

ART STUDENTS, ATTENTION!

Buy Water Colors at wholesale prices direct from our factory. Our **NAZ-DAR ARTIST COLORS** are made from the purest pigments procurable. Use them for Opaque, Tempera and Wash. 24 colors in large jars, 35c. each. Yellows—Lemon, Light Chrome, Medium and Dark. Reds—Vermilion, Orange, Toulodine, Carmadine and Royal Rose. Blues—Ultramarine, Cobalt, Italian, Cerulean and Prussian. Greens—Emerald, Chrome, Moss and Malachite. Black, White, Maroon, Mauve, Purple and Brown. Money back guarantee. Postage prepaid. **NAZ-DAR CO.**, 1128 Argyle St., Chicago.

H. SCHMINCKE & COMPANY
Artists' Colors
Mussini Oil Colors in Studio Size Tubes
for Artists

A new price list has just been issued
Copy mailed upon application
Sole Importer, **M. GRUMBACHER**
164 Fifth Avenue New York City, N. Y.

INTERNATIONAL PROFESSIONAL ART TRAINING

NEW YORK PARIS LONDON

SCHOOL OF FINE AND APPLIED ART

FRANK ALVAH PARSONS, Pres. Send for circular

"Register now New York Jan. 15th, Paris March 1st"

Interior Architecture and Decoration, Stage and Costume Design, Graphic Advertising and Poster, Illustration, Life, Teachers' Training.

Address, Secretary, 2239 Broadway, N. Y.

SATURDAY EVENING SKETCH CLASS

From 7.30 to 9.45 model poses for 20 minutes; quick sketches. \$2.00 for four Saturdays. **BROOKLYN ART SCHOOL.** 355 Adams St., near Fulton St. and Boro Hall Subway Station. Ask for catalog.

EVENING CLASS IN ILLUSTRATION AND COMPOSITION

Technical instruction and three or more criticisms each week by Robert Robinson, whose work has appeared in *Saturday Evening Post*, *Collier's*, *Life*, etc. 8 E. 15th Street, New York City. Class limited. Tuition, \$14.00 per month. For enrollment phone Canal 10373, or write Robert Robinson, 32 Charlton Street, New York.

METROPOLITAN ART SCHOOL

58 WEST 57th STREET, NEW YORK

Michel Jacobs, Director

Life, Portrait, Interior Decoration, Poster, Costume Design, Illustrating, Sketch Classes. Michel Jacobs' Color System. Daily, Evening and Sunday Morning Classes.

BROOKLYN ART SCHOOL

355 Adams St. [near Fulton St. and Boro Hall Subway Station]

DRAWING AND PAINTING FROM LIFE

7.30 to 9.45 P. M. \$8.00 for four weeks

Begin any time

Call or Write for Catalogue

BEAUX-ARTS INSTITUTE OF DESIGN

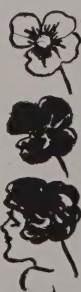
126 East 75th Street New York City

Free Instruction in

ARCHITECTURAL DESIGN INTERIOR DECORATION
SCULPTURE: LIFE, COMPOSITION, ORNAMENT
MURAL PAINTING COMPETITION

Instruction founded on the principles of the Ecole des Beaux Arts of Paris. Circular free on application.

Can You Draw a Little?



Don't you often notice the wonderful hit a drawing stunt makes on the stage?

Don't you wonder at the pay they get?

You also wonder how they think of such clever ideas.

Well, they don't; we furnish the ideas and they use them. You can be just as clever as they with our set of pictures and very little practice. No talk or chatter is required; our well-thought-out ideas are enough.

Ten to Twenty-five dollars a night is yours with 20 New, Big Hits. Complete with instructions.

Price \$1

MACKAY STUDIO

2929 N. Bambrey St., Philadelphia, Pa.

Artists

who are interested in the development in all sorts of American and foreign advertising art read THE POSTER. Every month a life story of some famous advertising artists. Every month copious reproductions of the best current advertising art. Questions of design, color and layout in poster and printed advertising in each issue.

Sample copy sent free, but it is better to subscribe since we seldom can supply back copies.

The Poster

1620 Steger Building - Chicago

ONE YEAR, \$3.00



ARTISTS--are especially interested in our Arts and The Crafts department as it encourages closer relationship between photography and the fine arts. - -

A monthly magazine covering all that is best in photography.

\$1.50 a year, Sample on request

Camera Craft Publishing Co.

Claus Spreckels Building San Francisco, California

Service Record

A National Ex-Service Men's Magazine

Requires the services of honorably discharged ex-service men in all parts of the country. No scheme. Make \$10 a day up. Light work. Pay every night. Write



SERVICE RECORD PUBLISHING COMPANY

404 Reading Road

Cincinnati - Ohio

The Quill

An Amateur Magazine presenting the Arts, Letters, Crafts and Humor of

GREENWICH VILLAGE

In a none too serious manner

Send us your subscription
\$2.00 per year

Or better still, a contribution

BOB EDWARDS

46 Washington Square New York

AN ENGLISHMAN ON ART AND LABOR

Excellence is never granted to man, but as the reward of labour. It argues indeed no small strength of mind to persevere in habits of industry, without the pleasure of perceiving those advances; which, like the hand of a clock, whilst they make hourly approaches to their point, yet proceed so slowly as to escape observation. A facility of drawing, like that of playing upon a musical instrument, cannot be acquired but by an infinite number of acts. I need not, therefore, enforce by many words the necessity of continual application; nor tell you that the port-crayon ought to be forever in your hands.

There is one precept, however, in which I shall only be opposed by the vain, the ignorant and the idle. I am not afraid that I shall repeat it too often. You must have no dependence on your own genius. If you have great talents, industry will improve them; if you have but moderate abilities, industry will supply their deficiency. Nothing is denied to well directed labour; nothing is to be obtained without it. Not to enter into metaphysical discussions on the nature or essence of genius, I will venture to assert, that assiduity unabated by difficulty, and a disposition eagerly directed to the object of its pursuit, will produce effects similar to those which some call the result of natural powers.

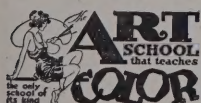
Though a man cannot at all times, and in all places paint or draw, yet the mind can prepare itself by laying in proper materials at all times, and in all places.

—Sir Joshua Reynolds.

CANVASAGRAPHS

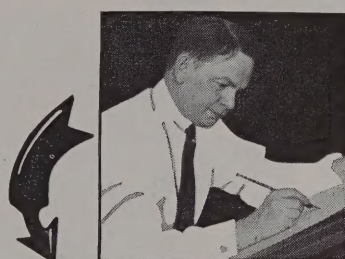
Art Students! Take your own orders for portrait and scenes. Make money while completing your studies. We will enlarge any photo or scene on oil canvas, mounted on heavy board. We give you all the detail and correct proportion. All it needs is to be colored. Send: Photo for trial size, 11x14 at \$1.00.

CANVASAGRAPH COMPANY
6215 Wentworth Ave., Chicago, Ill.



COLOR IS LIFE

The alluring power of color that every student of art feels—the power to produce works that speak in color—is yours. Brilliant, haunting color-schemes in Posters, illustrations, paintings, designs and cartoons. The peculiar psychology of colors—the reason for their effect. The art of mixing and matching. All these are yours. You can learn easily. Write today for complete particulars. **WARREN COLOR SCHOOL**, Hastings-on-Hudson, N. Y. Department F.



MORE THAN \$100 a Day!

CLARE BRIGGS, the man who draws "WHEN A FELLOW NEEDS A FRIEND," receives more than \$100 a day. There are many other cartoonists making incomes that would look good to a bank president.

If you have ideas and like to draw, you may have in you the making of a great cartoonist.

Federal training gives you the opportunity to develop your ability under the guidance of 60 of America's leading artists and illustrators. What this school will do for you by mail in your spare time is told in the 32-page book, "A Road to Bigger Things." It contains studio pictures of Briggs, McCutcheon, Sid Smith, Fontaine Fox and many other stars on the Federal Staff. Write for your FREE COPY today. Just tear out this advertisement. Write your name, address and age in the margin and mail it now.

FEDERAL SCHOOLS, Inc.
1056 Federal Schools Building, Minneapolis, Minn.

Drawing and Painting Self-Taught

Author, AUSEN K. CROSS, School of the Museum of Fine Arts, Boston. Its method insures instant discovery of mistakes in color or drawing by use of the Painting Glass, which gives the beginners the master's vision and shortens art school study. Book \$3.00 Glass \$2.50. Both in U. S. \$5.00. Correspondence instruction \$10.00. A. K. Cross Co. Box 52, Winthrop Mass.

BE AN ARTIST

Comic Strips, Cartoons, Commercial Art, Newspaper and Magazine Illustrating, Fashions, Color Work, Lettering, Pastel and Portrait Art. **By Mail or Local Classes.** School endorsed by leading Artists, Publishers, Editors, Newspapers and Magazines as the School delivering the goods. Our simple method quickly develops your talent in spare time. Write for terms and list of successful students. **Associated Art Studios, A73, Flatiron Building, New York.**

FIGURE CONSTRUCTION
A \$2.50 Book by Bement; Postage 10c.
AMERICAN ART STUDENT PUB. CO.
21 Park Row, N. Y. C.

LIGHTNING CARTOONIST'S BOOK OF SECRETS \$1.00

(STUNTS WITH CRAYONS) CHALK TALKERS, PORTFOLIO, 50c, Over 100 trick drawings, comic evolutions, religious and patriotic sketches, applause-getting patter. Complete course, \$1.50. Satisfaction guaranteed. Sailor Artist Chris, 2925 Euclid, Kansas City, Mo.





FRANK TINNEY
Famous Comedian, and
Star of "Tickle Me," says:
"The Pulitzer stunts are sure-fire hits. The chalk-talk artist who puts them over will bring down the house."

CHALK-TALK—"WAX-TALK"

\$1.00

25 "Smashing Hit" Chalk-Talks 5 "Wax-Talks"
(something new you will not find elsewhere).
Giving "Wax-Talks" and Chalk Talks is a pleasant and practical way of turning some of your talent into money. You can use my stunts at entertainments, lodges, banquets, etc., in your own locality. The remuneration is good. Mention this magazine.
The 25 Chalk-Talks include the most successful stunts I have used as a chalk-talk artist, and other brand new stunts.
The 5 "Wax-Talks" are easier to execute than chalk-talks and bring even a greater surprise to your audience. They are absolutely original.

POLITZER SERVICE

2013 Fifth Avenue New York City

A few subscriptions are expiring; renew on the blank below. \$2.50 per year for U. S. and Possessions; \$3.00 for Canadian and foreign; \$25.00 for a life subscription; 25 cents the copy.

Date.....

AMERICAN ART STUDENT PUB. CO.

21 Park Row, New York

Please mail THE AMERICAN ART STUDENT to me for one year, commencing with Illinois Number.

Enclosed find \$.....

Name

Address.....

Advertising Rates

Rate Card No. 5

Page (17 inches).....	\$ 75.00
Half Page.....	40.00
Quarter Page.....	24.00
Per Inch.....	6.00
Per Agate Line.....	.43
Classified, per word.....	.08
Back Cover in Color.....	150.00
Center Double spread.....	175.00
Preferred position, 10% extra	

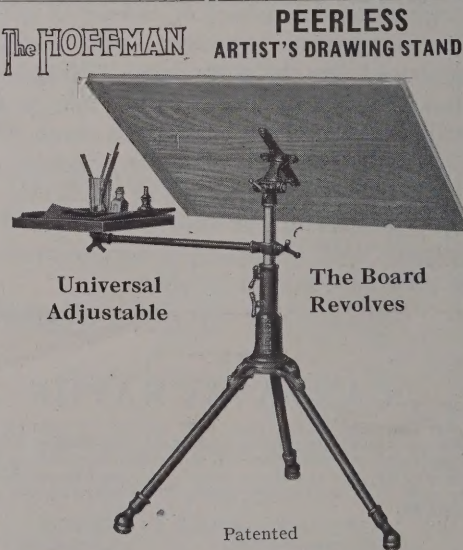
(Minimum space accepted, 14 agate lines, or 12 words classified.) Width of column, 2 5/8 inches.

DISCOUNTS

12 consecutive insertions.....	20%
Cash discount, 10 days.....	2%
Agency Commission.....	15%

The American Art Student and Commercial Artist

Established 1916 by the Association of
American Art Students
21 PARK ROW, NEW YORK CITY



Universal
Adjustable

The Board
Revolves

Patented

A handsome, Serviceable stand. Adjustable from 30" to 43" high. Tilt board any angle from horizontal to vertical position. REVOLVE it. Of tubular construction, light strong indestructible. Can be knocked down for shipment. Attractively finished in nickel and enamel. GUARANTEED the finest artists' stand on the market or your money back.
Price, Stand only, \$12.50. With oak tray \$16.50. Complete with tray and 23x31" board \$19.00.
At leading dealers or sold direct.
HOFFMAN DRAWING STAND COMPANY
187 N. Water Street Rochester N. Y.
Write for booklet B.

Alta Art Studios



NUDES
for the use of
Artists, Sculptors
and Students

Replacing
living models in
the studios of
America's foremost
artists

Black and white
photos, 8x10 inches,
from sharply fo-
cused, original
plates, on the best
grade of double
weight photo paper.

Prices including shipment, 5 for \$2.50, 10 for \$3.50,
20 for \$6.00.

Miniature samples sent for 25c., same to be ap-
plied on initial order.

Alta Studios, Inc. Dept. C.
111 GOLDEN GATE AVE. SAN FRANCISCO,

THE BATHER



Copyright, 1919

Acknowledged one of the
best pictures on the art
market today. It is REAL.
It is true to Life. It is
INNOCENT and very
BEAUTIFUL. You can-
not help admiring it be-
cause of the beauty of the
figure, the woods, the
water, the action, the com-
position, the tones, the
wonderful depths, the sky-
light, in fact, all that goes
to make this picture what
it is. It is

A PICTURE

Made for discriminating
persons who desire to regain
individuality in their art
collections. Persons who
know, understand and ap-
preciate the every beauty
and loveliness of fine art
technic will find in this pic-
ture and our other studies,
treasures of loveliness. No
collection soon will be com-
plete without it and one
has only started well with it.

We are making the study in two sizes, 6x10 or 10x20. The
pictures are obtainable framed, mounted on rich brown
mounts or merely the plain pictures to suit the choice. Prices
and sizes furnished as given below:

Size	Plain Copies	Mtd. Copies	Fr'md Pict's
6x10	.75	\$1.00	\$3.50
10x20	\$1.50	\$1.85	\$5.50

If your dealer cannot furnish you our pictures, send
us your order today.

FORDS FOTO STUDIOS
Ellensburg, Wash.

GREENWICH VILLAGE THEATRE

Now Playing the FANTASTIC FRICAS-
SEE. A marvelous offering including Remo
Bufano's incomparable marionettes and
dragon, Jimmy Kemper's golden barytone,
Dolores Farris' magic tootsies, Andre Chotin's
lyric pantomime, John Decker's hectic
cscenery and acting, Max Bodenheims shiv-
very play, Jean White's frisky jazz, and the
bard of Greenwich Village, BOBBY ED-
WARDS, 7th Ave. Subway to Christopher
St., New York.

Studies of the Human Figure

BY G. M. ELLWOOD AND F. R. YERBURY

An illustrated textbook for art students
containing 100 half-tone studies, drawings
and actual photographs. Large volume,
handsomely bound, and worth its weight
in gold. Many photos of European models.
Price, postpaid, \$7.50. Sample pages, 15
cents.

MARSHALL JONES COMPANY
212 Summer Street - Boston, Mass.

Shawprints

Nude art studies for the use of Artists, Sculptors and
Students, in place of the living model. Black and
white photos 5x7 and 7x10 inches, sharp prints from
original plates posed to get needed high lights and
shadows.

Send 25c. for miniature samples. We have over
500 different poses of many different models.

SHAW PUBLISHING COMPANY, INC.
44 BOYLSTON STREET, BOSTON 11, MASS.

Write to Department A-10



Classified School and Business Directory

RATES: Regular Headings, 8 cents per word; minimum \$1.00. 20% discount on 12 insertions yearly contract.

ART PICTURES AND BOOKS

ORIGINAL DRAWINGS—by Don Herold, Ralph Barton, P. L. Crosby, Elison Hoover, R. B. Fuller, A. B. Walker, Ray Irwin, W. G. Starrett, D. G. Peters, Russ Westover, Chas. A. Hughes, and many others. Were reproduced in *Judge* and *Leslie's*. Your chance to own ORIGINAL drawings by your favorite artist. \$1.00 each, 6 for \$5.00. 10 cents extra for postage. Money refunded if you do not get what you want. Box I. P., care of AMERICAN ART STUDENT.

500 THINGS TO SELL BY MAIL—Remarkable new publication. Workable plans and methods. Loose-leaf, cloth binder. Prepaid \$1.00. Walhamore Company, Lafayette Bldg., Philadelphia, Pa.

PAYING PEN-WORK or Home Building, 50 cents. Near Nature Flourishing or Designing, 10 cents. Stoddard, D-8. Indianapolis, Ind.

PHOTOGRAPHY

SELL YOUR SNAP SHOTS AT \$5.00 EACH. Kodak prints needed by 25,000 publishers. Make vacations pay. We teach you how and where to sell. Write WALHAMORE INSTITUTE, LAFAYETTE BLDG., PHILADELPHIA, PA.

EXPERT work done in finishing for amateurs or professionals, at an expert's prices. If you have valuable negatives and don't want them scratched by mechanical rush-work, send them to me Developing, printing, enlarging. W. G. Roberts, Jr., 32nd St., Bayonne, N. J.

WANTED

STORIES, POEMS, ESSAYS, PLAYS WANTED We teach you how to write; where and when to sell. Publication of your work guaranteed by new method. Walhamore Institute, Dept. J, Lafayette Building, Philadelphia, Pa.

WANTED—will buy figure study negatives, female form. Decent subjects only. Send print which will be returned in case negative is not purchased. Hubbard Bros. 515 N. 61st Street, Philadelphia, Pa.

INSTRUCTION AND SCHOOLS

NEW YORK SCHOOL OF FINE AND APPLIED ART, 2239 Broadway, Frank Alvah Parsons President. Paris, 9 Place Vosges. Catalogue.

HELP WANTED

AGENTS—To solicit advertising and subscriptions for the only popular priced art magazine in America; very liberal commission. Address circulation and advertising manager of the AMERICAN ART STUDENT, Park Row Building, N. Y. C.

ARTIST—PHOTO RETOUCHER experienced on mechanical subjects. Steady position all year around. \$50-\$60 per week. Moore Studios, Inc., 216 Market St., Newark, N. J.

FOR SALE

LIFE SUBSCRIPTION, sent to your home as long as you live, \$25.00 domestic and \$30.00 Canada and foreign. For a short time only we are allowing free, with each life subscription, \$10.00 worth of any of the books listed in the special book department. Send in your order now and make your selections. AMERICAN ART STUDENT, 21 Park Row, N. Y. C.

\$1.50 worth of drawing pencils, erasers, Chinese white and drawing pens for one dollar. New and good materials, assorted. Address Box 1819, Park Row Bldg., New York City; care AMERICAN ART STUDENT.

ART NOVELTIES

ARTISTIC HAND-LETTERED CARDS AND Mottoes ready to paint. Also celluloid, wood, paper novelties, baskets, parchment, tapestry. Sample lot, \$2.00. Catalogue free. Our products simplify "bread and butter work." Coover Studios, Lincoln, Neb.

ARTISTS! DO YOU WANT TO SELL YOUR DRAWINGS?

"The Art of Drawing for Profit" tells you how.

A book professional artists or art students should have. Tells how to dispose of your art work. A book of common sense money-getting ideas, facts, suggestions. Good practical advice. Nothing like it ever published. What to draw and where to sell. For the artist in the small town as well as in the city. Contains big and little things the Professional Artist and Art Student should know. Information in this book is worth thousands of dollars to you. Send \$1.00 for your copy today or write for particulars. Edited and compiled by Mort. M. Burger, Artist, Art Director and Instructor.

ASSOCIATED ART STUDIOS, 23rd St. & B'way. Flatiron Bldg., New York City.



BOSSENROTH TEMPERA PASTELL

The Pastell you need for excellent work. It will neither discolor nor blur. The finest Pastell in the market.

Sole Wholesale Distributors

P & P CHEMICAL CO.

Department Artists' Supplies

Main Office and Works: Passaic, N. J.

New York Office, 373 Fifth Ave.



W. W. Moist Water Colors

Ready for instant use for Brush and Air Brush. Sold in convenient jars at all leading Artists' Materials stores.

The J. Willer Chemical Co.



Your Dealer Sells Them

Let us send you the name of your nearest dealer.

Also free Color Chart and Price List.

128 Chambers St., N. Y.

Educational Books for Art Students

Orders must be accompanied with Money Order, Check or Currency. Add 10c. to each order to cover the cost of mailing; outside of the U. S., 20c. Discount of 5% on single orders amounting to \$15.00 or over.



Applied Art (portfolio by Ferenz) descriptive circular sent on receipt of 2c. stamp, originally sold for \$12.00	\$7.50	Book of a Hundred Hands (Bridgman)	7.50
The Art of Sketching from Nature....	.75	Instructive Costume Design (Hartman)	5.00
The Art of Landscape Painting in Water Colours.....	.75	Constructive Anatomy (Bridgman)...	7.50
Practical Directions for Portrait Painting in Water Colours.....	.75	Anatomical Diagrams for the Use of Art Students (J. M. Dunlop).....	3.00
The Art of Flower Painting in Water Colours.....	.75	Design in Theory and Practice (E. A. Bachelder).....	2.20
The Art of Marine Painting in Oil Colours.....	.75	Ideals of Painting (J. M. Carr).....	2.75
The Elements of Perspective.....	.75	The Principles of Greek Art (P. Gardner).....	3.25
Artistic Anatomy of the Human Figure	.75	Heraldry for Craftsmen and Designers (W. H. St. J. Hope).....	2.50
The Anatomy of the Horse.....	.75	Introduction to the Study of Landscape Design (Hubbard & Kimball) ..	7.00
The Art of Drawing in Coloured Pastel Crayons.....	.75	Pen Drawing and Pen Craftsmen (J. Pennell).....	25.00
The Art of Painting on China with a Chapter on Terra-Cotta Painting in Oil and Water Colours.....	.75	Technique of Practical Drawing for Teachers, Students, and Professional Artists (E. S. Pillsworth).....	2.00
Flower Painting in Oil Colours (with coloured illustrations).....	.75	Essentials of Composition as Applied to Art (J. V. Van Pelt).....	2.25
Fruit and Still Life Painting in Oil and Water Colours (with coloured illustrations).....	.75	Clare Briggs' Cartoon Books:	
The Sketcher's Oil Colour Manual....	.75	Oh! Man.....	1.50
Amateur Art (Claris).....	1.00	Golf.....	1.50
Art of Mixing Tints and Colors (Prescott) ..	.25	When a Feller Needs a Friend.....	1.50
Compendium on Painting (J. Blockx Fils).....	2.00	Oh Skin-nay.....	1.75
Dynamic Symmetry (Jay Hambidge) ..	6.00	Chalk Talkers' Portfolio (Sailor Artist Chris).....	.50
Modern Perspective (W. R. Ware).....	4.50	Stunts With Chalk (Sailor Christman)	1.00
Illustrated Guide to the Works of Art in New York City; value \$2.00.....	1.00	Figure Photo Studies (Vol. 1).....	1.00
Commercial Printing, Engraving and Illustrating.....	15.00	Figure Photo Studies (Vol. 2).....	1.00
The Art of Arthur Beardsley (Modern)	.95	Figure Construction (Bement).....	2.50
Back Numbers of M. A. C.:		Applied Art (Lemos).....	6.00
Nos. 8, 10 and 11.....each	1.00	Principles of Interior Decoration (Jak-way)	2.50

American Art Student Publishing Co.

21 PARK ROW

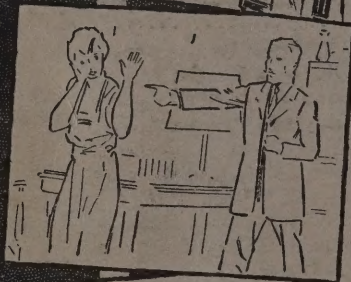
BOOK DEPARTMENT

NEW YORK, N. Y.

Become An Artist in New Easy Way!



Through this wonderful new method hundreds of our students are now making splendid incomes. Many of them never thought they could draw—had never made even the crudest kind of a sketch—yet they learned Illustrating, Cartooning, and Commercial Art, and are making big money in this fascinating, profitable profession. If you have the desire to be an artist, here is your opportunity to become a **successful** one. Get our free book describing the **new principle** of teaching which now makes it possible for **anyone** to learn drawing. Send the coupon now—before you are a day older.



Now Anybody Can Draw

Drawing should be as natural and easy for everybody as **writing**—and it really is—when it is taught right. Just get the wonderfully simple secret which one of America's foremost commercial Artists discovered after many years' experience—and your own rapid progress in art work will astonish you. A few minutes' study each day is all that this amazing new method requires. Get into this big-paying game now. You will find that you can easily qualify for a high-salaried position.

Hundreds of Positions Now Open

Advertising Agencies, Magazines, Department Stores, and Manufacturing Concerns are all looking for men and women to do their art work. The great business expansion of the past year has caused a famine of trained artists. There are hundreds of vacancies right now—literally "going begging" for people to fill them. A competent commercial artist can command almost any salary he wants. Scores of our students secure highly paid positions the moment they finish our course. Others begin to earn money while studying. The ease with which you become a skilled artist will astound you. Almost before you realize it you are making **salable drawings**. And many artists get as high as \$1,000 for a single magazine cover picture.

Write for Interesting Free Book

Mail the coupon now for this fascinating free book, "How to Become an Artist." It explains about this amazing method in detail. Tells of our students—and their wonderful progress—and how we can qualify you for a high-salaried artist's position. Also tells about our Free Artist's Outfit and special low offer to a limited number of new students. Mail coupon NOW!

WASHINGTON SCHOOL OF ART, Inc.

Room 1917, Marden Bldg.

Washington, D. C.

Well Known Magazine Artist Says:

"I shall never cease to be grateful for the foundation your school gave me, for I feel that my present success is due in a great measure to your wonderful method of instruction.

"FRANK GODWIN,
New York."

Not only profit but pleasure in making drawings like this.

WASHINGTON SCHOOL OF ART, Inc.

Room 1917 Marden Bldg.

Washington, D. C.

Please send me without cost or obligation on my part, your free book, "How to Become an Artist."

Name

Address

City.....State.....

Printed by Westbrook Publishing Co., Philadelphia, Pa.